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Individualités: 14 Contemporary Artists from France

INDIVIDUALITÉS IS AN EXHIBITION OF THE WORKS OF 14 **contemporary French artists, brought together by Marie-Claude Jeune, Conseiller artistique, Rhônes Alpes DRAC, and Roald Nasgaard, chief curator of the AGO. The accompanying catalogue, from which the following excerpts are drawn, examines the critical issues surrounding this exhibition and provides insights into each artist's work.**

Organized by the Art Gallery of Ontario and the Association française d'action artistique in the context of Canadian-French cultural exchange programs. This exhibition has received generous support from The Canada Council, The Best Western Chestnut Park Hotel, and the Europe-Ontario Development Association.

BY ROALD NASGAARD

Nationally based exhibitions are problematic by nature. Many artists, including a few in this exhibition, utterly reject the notion that they somehow represent a country or typify national trends. In the past, exhibitions of this type have also aroused mistrust because their motivation is confused with national propaganda. While some may perceive this exhibition to be more of the same, the motivations behind it are in fact very different.

Despite protestations to the contrary and despite the biases against nationally based exhibitions, the art world continues to make judgements along national lines. It is on this model that French art, for at least a couple of decades, has consistently been ignored. Therefore, the AGO has chosen the nationally based format as a tool to confront the prevailing critical blindness that seems to persist, even now, when the breadth and depth of the work of French artists is richer than it has been for many decades.

Individualités is thus proposed as an information show that respects individual achievements and shies away from thematic condensations (and condescensions) that would be comparably distorting and unconvincing. We do not pretend to depict contemporary French art definitively or comprehensively. Rather, we intend to signal, within the limits of the exhibition's space, a number of French artists who have been producing some of the freshest and most challenging work of the past decade.

The reasons why contemporary French art has not been considered rich territory for critical, curatorial or commercial exploration in the recent past can merely be suggested here. A number of socio-economic factors created this impression, such as the dominance of Abstract Expressionism and subsequent generations of American artists, the depressed workings of the French museum system and the absence of a significant support system of dealers and collectors. It did not help that French art in the 1980s did not produce a marketable face comparable to such clearly identifiable movements as the Transavanguardia in Italy; French artists tended to pursue quite individual stances and looks, making it more elusive to outside observers to encompass their work within easily definable generalizations. This situation would only significantly begin to change during the 1980s. The decentralization of the museum system in France and the opening of a broad range of new exhibition centres throughout the country would begin to create a presence for contemporary French art, on both a national and international scale.

But by preferring to speak of French artists rather than French art, by stressing individual production instead of thematic commonalities, this exhibition avoids the question of trying to precisely define French art. But the French themselves continue to be fascinated with trying to seize the essence of their art, and if that quest in practice strains rationality, then at least it must be possible to define something more elusive but no less real: "the French spirit."

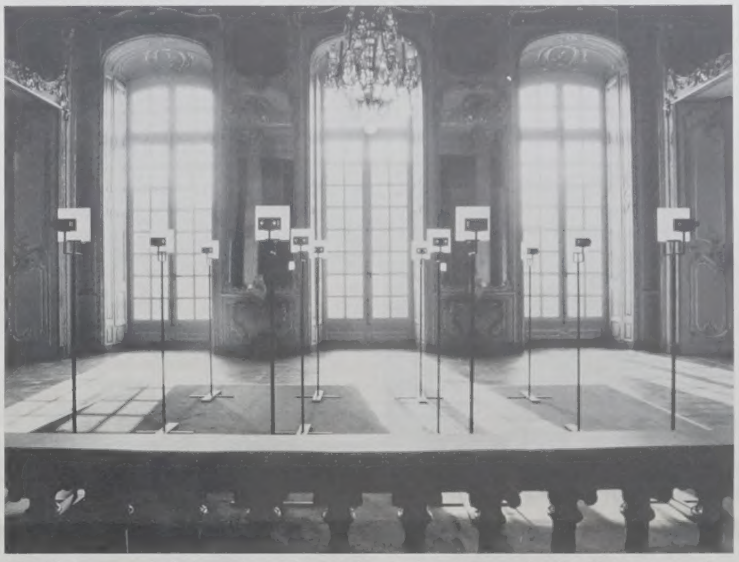
Two years ago the French art journal *Public* (No. 4, 1989) devoted itself to the examination of these issues. Using the title "There is no 'French Art,'" the editors referred specifically to the lack of a definable school, movement or market with regard to French art. Nevertheless, an argument was made for the existence and continuation of "the French spirit," a quality based on balance, order and harmony, characterized most often by the virtues of reserve, refinement and elegance. Interestingly, the 1984 exhibition *French Spirit Today*, held in Los Angeles, had already provided an alternative reading of "the French spirit," seen to be embodied in the work of "new figuration" painters. These works thrived on eccentricities and primitivisms that put "gesture or action before thought and history" and on narcissism and nonintellectuality that allowed "little stories and intimate narratives to replace theoretical analysis."

These two viewpoints demonstrate that although the task of identifying national characteristics can yet elicit some truths, it is also problematic. The cited generalizations about French art are usually too subtle or too broad, and as a starting point, tend not to bring us closer to the artists or their work.

Are there finally some summations to be made about the works in this exhibition, or is it to remain a matter of insisting, in this instance and for the moment, on the priority of the viewer's dialogue with the works of the individual artists? Certainly, battle lines can be drawn, as demonstrated by some of the artists in their catalogue texts and through their work, but the causes of artists need not coincide with the observations and convictions of viewers.

If a common denominator can be found among the works in *Individualités*, it must be seen as residing not primarily in how they look, but in what they do. Their energy arises from a pervasive unease and a distrust of resolution, which explains their need to undercut the authorities of traditional media and to displace the unity of individual objects. Physical dispersion dismembers the certainties of meanings and cuts loose their conceptual and emotional vectors across the theatrical space of the works. The paradoxical problem at hand, as with all significant works of art, is finally how, with the clarity, precision and concordance of an expressive language, to give voice to the discordancies and antagonisms that are the truth of interrogated experience.

Roald Nasgaard is chief curator at the AGO.



Sylvie Blocher, *Vue sur Jardin*, installation in Palais des Rohan, Strasbourg, 1987; mixed media with stereoscopes and speaker. Prêt Galerie Paihlas, Marseille.

Sophie Calle, *The Blind* (detail), 1986; colour photo, text, 120x131.4cm. Courtesy Hoffman Gallery, Los Angeles.

***"I met people who were born blind. Who had never seen. I asked them what their image of beauty was." –* Sophie Calle**

Christian Boltanski, *Deaths for Fun: The Hanging*, 1975; b/w photo and ink on paper, 34.9x48.2cm. Courtesy Sonnabend Gallery, New York.

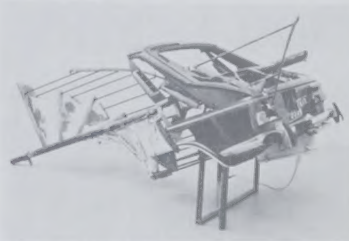
Individualités: 14 Contemporary Artists from France
Sam and Ayala Zacks & Irina Moore galleries
Jan 25 – Apr 7

Individualités: Déclarations d'artistes

Jean-Michel Alberola

Unsettling Scores is a project that grew out of my interest in going to see what's going on outside the world of contemporary art. It is a collaboration between the economist Michel Henoschberg and myself. Each of us brings his own particular focus to the undertaking. It is a "transportation piece" that expresses the state of the world at the close of the twentieth century. The project has nothing to do with art per se, but it is a stimulus that helps me situate my painting in relationship to the world.

Richard Baquié



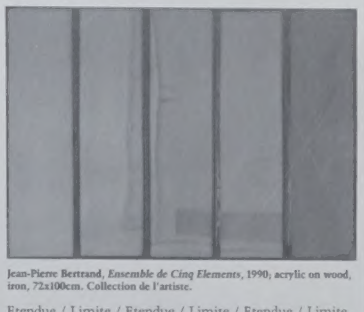
Richard Baquié, *High Tension*, 1987; autobodies, neon, photograph, staircase, 130x160x330cm. Collection Fonds Regional Art Contemporain, Corse.

Catherine Beaugrand

Catherine Beaugrand, scene from the performance *Ava Pandora*, 1990. Collection de l'artiste.

The artist is always the devotee of sacred art, whether she provides the remedy of hallucination by withdrawing into the shadows to express the dream or dispels the dream and, by making memory objective, lays claim to be a witness of her times. The artist's real job is to activate a functional rhythmic arrangement and thus discover a scene which, though perhaps peculiar, may really have happened. (from an essay by Fabrizio Scarso on Beaugrand's *Tantôt Roi Tantôt Reine*, 1989)

Jean-Pierre Bertrand



Jean-Pierre Bertrand, *Ensemble de Cinq Elements*, 1990; acrylic on wood, iron, 72x100cm. Collection de l'artiste.

Etendue / Limite / Etendue / Limite / Etendue / Limite

Christian Boltanski

I had a score to settle with my childhood. The refusal to die was identified with the refusal to grow up, to become an adult. ... What counts most in my work is not the medium, but the emotions and the images ... The viewer has the right to interpret the picture as he likes, to make his own picture. For me it's enough simply to give him the signs, to communicate with him without trying to teach or direct him." (from *Flash Art*, Oct/Nov 1985)

Daniel Buren

If simply speaking about a plastic work were enough to make it exist, I wouldn't be much interested in such an enterprise – and it's easy to see these days where some people have been led by such inanities. On the other hand, nothing seems more natural than to speak or write about a plastic work. It's through writing that we find what we might call the visual work's "baptism of fire." What a visual work has to "say," if anything, cannot be reduced to any other "saying." That's why all the talk in the world, all the possible texts, will end up saying very little about what is essential to the visual domain. And it's around that very problem posed by the uncrossable and impossible distance between two ways of saying, that the best, the most sensitive and the most comprehensible writings about the visual arts constitute themselves. (from *"Why Write? or: Once doesn't constitute a habit"* in *Les Couleurs: Sculptures*, NSCAD, 1981)

Gérard Garouste

Gérard Garouste, *Indienne*, 1988; acrylic on canvas, 220x277cm. Prêt Galerie Durand-Dessert, Paris.

J'ai toujours eu le sentiment que peindre était une réponse à une question qui n'était pas posée. Peindre est un accomplissement, comme une réponse, mais à une question qui demeure informulée. (from *L'indianité de Gérard Garouste* catalogue, Centre Georges Pompidou, 1988)

I have always felt that painting was an answer to an unasked question. Painting is a fulfillment, a response, but to a question that remains unformulated.

Thierry Kuntzel

Thierry Kuntzel *Été/Summer (Double Vue)*, 1989; still from video installation. Collection de l'artiste.

Winter (The Death of Robert Walser)

"In winter, I tell myself that spring will save me, in spring I tell myself that summer will save me, in summer I say autumn and in autumn I say winter. It's always the same with me: I hope from season to season. But this is of course an unfortunate quality, this quality that is innate in me. I don't say *how great it is, winter, winter is just made for me, nor do I say the spring is just made for me, nor the autumn, nor the summer.* I always defer my misfortune to the season in which I *must* live. *This* is misfortune."

These words, which Thomas Bernhard put in Reger's mouth in *Maîtres anciens*, connect the video installations that make up the series *Quatre saisons moins une*: the always deferred, expectation, regret. "*This* is my misfortune" – one piece calls to and recalls another, which in turn .... Incompleteness of the present, something ungraspable. What develops among the *Quatre saisons* ... is at work, in isolation, in each installation: a single space starts to tip, to turn, to slide away, to go missing; everything seems patently obvious, and yet the view is already muddied, trembles, grows murky, diverges, darkens. ...

One desire: that these times, these spaces, these cold colours – their absence almost – be the discreet tomb of Robert Walser, dead in the snow on a Christmas eve during a walk, after years of silence.

Bertrand Lavier

In 1980 I produced *Westinghouse* – a white refrigerator which I painted white. In 1984 I placed a refrigerator on an office safe, *Brandt/Haffner*. In 1987 I installed a freezer in an armchair; this was *Philips dans rue de Passy*. In these three works, the utilitarian value of the object is not destroyed, and the works retain their autonomy regardless of their context.

The identity of these objects is, in my work, equally removed from the kitchen and the art gallery, from the supermarket and the museum. The fact that these objects are unidentified seems to make them more fluid. The problem is, how can we designate them? Just call them sculpture, and everything's fine! But for the moment, these objects have slipped into a space between two worlds that were paradoxically thought to be joined together. These works do, of course, present objects, but they also represent sculptures; for example, *a real office safe represents a pedestal and at the same time becomes a pedestal.* (Aignay-le-Duc, December 1987)

Bertrand Lavier, *Verner Panton / Faure* 1989 chair/refrigerator, 190x52x60cm. Prêt Galerie Daniel Templon, Paris.

Annette Messager

Annette Messager, *Mes Petites Effigies* (detail); stuffed toys, photos, text. Collection de l'artiste.

For some years, there have been several Annette Messagers: Annette Messager the Collector, Annette Messager the Practical Woman, Annette Messager the Effects Specialist, Annette Messager the Artist. I didn't have titles, so I gave them to myself. I thus become an "important" person, well-defined. I find my identity through the multiplicity of these personnages.

These multiple Annette Messagers also enable me to present work in very diverse forms, to reflect these divergent, contradictory characters within me.

I deliberately talked about fields that had been neglected because they were regarded as devoid of interest: sewing, the art of pleasing, food preparation, etc. Feelings, events, various small happenings had all been lumped together, presented as having the same value, equalized into indifference. ...

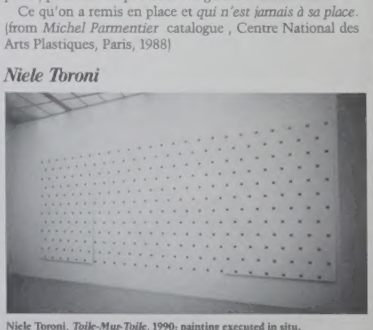
In *Mes Petites Effigies*, I hang photos of body parts, with a pedestal of words, around the neck of perfectly ordinary stuffed toys. These small, ridiculous figures become disturbing, like some voodoo dolls .... To be an artist is at every instant to heal one's wounds and to open them again, in the same movement. Recently, I had to review all of my pieces, and as I did so, I had the feeling that a sort of vengeance of my creatures was taking place: I relived, through these objects, the happy and unhappy moments of my life. (from an interview with Bernard Marcadé, *Kanal Magazine*, February 1990)

Michel Parmentier

Voir la peinture, penser la peinture, gommer la peinture, refaire de la peinture, gommer encore la peinture, etc. Nous n'en finirons jamais (que morts, naturellement) ; ce n'est pas neuf ? Non, pas vraiment. Et pourtant, dans la dernière phase, peut-être un peu neuf : se gommer soi-même ...

Ce qu'on a remis en place et *qui n'est jamais à sa place*. (from *Michel Parmentier* catalogue , Centre National des Arts Plastiques, Paris, 1988)

Niele Toroni



Niele Toroni, *Toile-Mur-Toile*, 1990; painting executed in situ.

Since 1967, whenever I have intervened as a painter, what I have given people to see are imprints of a No.50 brush repeated at regular intervals of 30 cm. And it's never the same thing. (from "Rencontre" in *Beaux-Arts* No.78, April 1990)

Unless otherwise noted, statements by the artists were written for Individualités.

Joseph Cornell and His Influence

BY JIM SHEDDEN

ALTHOUGH HE CLAIMED HIS FILMS "NEVER GOT OFF THE ground," starting in the 1960s Joseph Cornell (better known for his box constructions and collages) gradually gained recognition as one of the most influential figures in American avant-garde filmmaking, largely because of the growing appreciation of the films of Stan Brakhage, Larry Jordan, Ken Jacobs, and other avant-garde filmmakers who worked with him.

In a 1980 MOMA catalogue, P. Adams Sitney suggests that Cornell's collaged films describe "the marginal area where the conscious and the unconscious meet." Cornell shares with the Surrealists a fascination for rearranging elements within a work and, not surprisingly, many of his films exist in multiple versions. *A Legend for Fountains, A Fable for Fountains, Mulberry Street, What Mozart Saw on Mulberry Street* and *Children*, for example, all originate from the same footage shot by Rudy Burckhardt.

Like the Surrealists, Cornell's work reveals the sexual and aggressive desires implicit in popular culture. Marjorie Keller, in a discussion of *Rose Hobart*, states that the film participates in the "surrealist push to disrupt the superficial order of events and to make mysterious and erotic the female character." However, unlike mainstream Surrealism, Cornell's work displays a strong dedication to and fascination with the innocence of childhood. In a 1936 letter to the then Museum of Modern Art Director Alfred Barr Jr., Cornell wrote that he did not "share in the subconscious and dream theories of the surrealists. While fervently admiring much of their work I have never been an official surrealist, and I believe that surrealism has healthier possibilities than have been developed." [Cornell went on to cite Duchamp's constructions as examples of a healthier Surrealism.]

The AGO retrospective opens with Jean Cocteau's *Blood of a Poet*, a film that probably influenced Cornell. Marjorie Keller first made this connection in her book *The Untutored Eye*, pointing out, for example, that Lee Miller, Cocteau's lead, was also the subject of a 1940s collage by Cornell in which she is dressed as both a man and a woman. "It is likely," Keller says, that Lee's "status as an *objet d'art* in the film and her androgynous appearance were attractive to Cornell." Likewise, both Cocteau and Cornell share a fascination with constellation imagery, mirrors, reverse imagery, puns and the "hotel as an image of imaginative space."

The Midnight Party.

The retrospective presents all the known, extant film work of Joseph Cornell, including *Rose Hobart*, his first film, the progenitor of the genre called collage film (exemplified by the work of Bruce Conner and others). As well, works influenced by Cornell, films Cornell made with Brakhage, Burckhardt and Jordan, plus variations on Cornell films edited by the same three are being presented.

Dove Cote (c.1950–53), a Cornell box construction donated to the AGO by David M. Campbell, will be on display outside the Members' Lounge for the duration of the film series.

Jim Shedden is assistant programmer, Film Department.

Cornell Retrospective Jan 4-22
Tickets – $4 each – may be purchased one hour before screentime outside Jackman Hall (entrance via McCaul Street). Or at the AGO's Film Department (Tue to Fri, 11am–4:30pm) or by telecharge with major credit cards. Information: 977-0414 ext260.

Fri Jan 4, 7pm
Cornell, 1965 (dir Larry Jordan, 1978, 7 min, col, sound)
Cornell's assistant Jordan made this affectionate portrait at Cornell's home and studio in Flushing, New York. It includes some of the only known film footage of Cornell and a personal homage, with Jordan discussing Cornell's influence plus his favourite artists and music.

Blood of a Poet/Le Sang d'un Poète (dir Jean Cocteau, 1930, 55 min, b&w, sound)
An important influence on Cornell and the American avant-garde, Cocteau's film charts an artist's inner vision and its concomitant horrors: ostracism, nightmare and eventual suicide.

Rose Hobart (1939, 20 min, tinted, silent w/sound-on-tape)
"Joseph Cornell's filmic masterpiece is a re-edited collage of *East of Borneo* (1931) which starred Rose Hobart. The montage and introduction of a few fragments from a scientific documentary reverses the system of cause and effect, isolates Rose Hobart's expressions and gestures, and converts the conventional Hollywood jungle drama into a Surrealistic encounter of a beautiful, but nervous, heroine with a quixotic and malevolent natural environment" (P. Adams Sitney).

Centuries of June (1955-56?, 10 min, silent, co-dir Stan Brakhage)
"This film comes to exist because Joseph Cornell wished, one fine summer day, to show me the old homes of his beloved Flushing. One of them had been torn down, and another beside it was scheduled for demolition. In torment....he suggested we spend the afternoon preserving 'the world of the house,' its environs. It would be too strong a word to say he 'directed' my photography; and yet his presence and constant suggestions...made this film entirely his. He then spent years editing it, incorporating 'retakes' into the film's natural progress, savoring and lovingly using almost every bit of the footage" (Stan Brakhage).

Fri Jan 11, 7pm
Joanne, Union Sq. (1955, 8 min, b&w, silent, photography Rudy Burckhardt)
An unfinished film.

Rose Hobart, Cornell's collage "filmic masterpiece."

gniR rednoW (c.1955, 5 min, col, silent, co-dir Stan Brakhage)
Cornell's mirrored version of Brakhage's *The Wonder Ring*, which Cornell commissioned. "Cornell's version runs backwards and contains material Brakhage rejected in his editing. Final title, 'The end is the beginning,' added by Cornell" (P. Adams Sitney).

The Wonder Ring (dir Stan Brakhage in collaboration with Cornell, 1955, 4 min, col, silent)
This film marks a sharp change in Brakhage's work from the psychodramas of the early 1950s to what Sitney labelled the lyrical film (the latter style becomes apparent three years later in *Anticipation of the Night*). Brakhage's encounter with Cornell inspired him to fashion a cinema without even a rough narrative or actors.

Aviary (1955, 5 min, b&w, silent, photography Rudy Burckhardt)
In *Aviary* Cornell once again uses Manhattan's Union Square as a locale. "Three sequences establish the major themes of the film: a montage of close-ups of the floral and animal carvings in the base of the statue (which includes bas-reliefs of butterflies and birds), the woman caressing the carvings in medium shots, and medium shots of the erratic movements of a pigeon walking in the bushes. Cornell will find numerous ways to combine these elements in order to create both the portrait of Union Square and the meditation on the mutability of children that is *The Aviary*."

Cloches à Travers les Feuilles (c.1957, 4 min, col, silent, photography Rudy Burckhardt)
A shorter version of *Nymphlight*, presumably edited to match the length of Debussy's prelude of the same name. Anthology Film Archives, restoring the film, could not determine whether Cornell intended to use Debussy as the soundtrack.

Nymphlight (c.1957, 8 min, col, silent, photography Rudy Burckhardt)
Marjorie Keller describes the film as a "variation on *The Aviary*....In the way in which it combines documentary reality with dramatically enacted movements, it presents an image that is from two points of view at once."

A Legend for Fountains (1957–70, 17 min, b&w, silent, photography Rudy Burckhardt, editors: Burckhardt, Jordan, Cornell)
"Cornell was inspired by Garcia Lorca's poem 'Your Child in Menton' from 'The Poet in New York' to make this study of a woman in lower Manhattan. The titles from the poem which are inserted in the second half of the film are fragments from both the Ben Belitt and Edward Honig translations of the Garcia Lorca text" (P. Adams Sitney).

The Aviary/Nymphlight/A Fable for Fountains (dir/editor Rudy Burckhardt, in collaboration with Cornell, 1955–57, 19 min, b&w/col, sound/silent)
Burckhardt's own edit of three films he photographed for Cornell. *A Fable for Fountains*, for example, is roughly the first six minutes of *A Legend for Fountains*.

Mulberry Street (c.1957, 9 min, b&w, silent, photography Rudy Burckhardt, editor Larry Jordan)
Variant of *A Legend for Fountains*.

What Mozart Saw on Mulberry Street (dir/editor Rudy Burckhardt, in collaboration with Cornell, 1956, 6 min, b&w, sound)
Another variant of *A Legend for Fountains*. Sitney remarks that both Cornell and Burckhardt consider this the latter's film.

Children (c.1957, 8 min, b&w, silent, photography Rudy Burckhardt)
Fifth variant of *A Legend for Fountains*, only slightly different from *Mulberry Street*.

Fri Jan 18, 7pm
Angel (c.1957, 3 min, col, silent, photography Rudy Burckhardt)
Filmed in the Flushing cemeteries, Nov 1957.

Bookstalls (date unknown, 11 min, col, silent)
"The most perfect of Joseph Cornell's collage films illustrates the imaginary voyages of a Parisian *flâneur*. The artist has inserted a montage of travelogues from Scotland, Marken in the Zuider Zee, and Southeast Asia between opening and closing shots of browsers reading snatches of books in stalls along the Seine. The careful craftsmanship of this newly discovered collage film proves more authoritatively than any of the others that Cornell reconstructed the films of his vast collection into collages for his own, and perhaps his family's amusement" (P. Adams Sitney).

Vaudeville De-luxe (date unknown, 12 min, col, silent)
A collage of animal and acrobatic acts (restored in 1978). Watch for more footage from *East of Borneo*.

New York – Rome – Barcelona – Brussels (date unknown, 10 min, b&w, silent)
One of the most recently discovered works of Cornell, this film combines "travelogues with images of sheep and a culminating reverse, slow motion shot of a giant bird (one of Cornell's central phantasies)" (P. Adams Sitney).

By Night with Torch and Spear (date unknown, 9 min, col, silent)
This recently restored film is another masterful display of reverse motion, using stunning industrial footage of steel forging, tinted stock and tinted negative.

3 by Cornell: Cotillon/The Midnight Party/The Children's Party (1940s, 19 min, col/b&w, silent, co-dir Larry Jordan)
"These are the first three of six films Cornell gave me to finish before he died. I have not changed the editing structure ...Cornell combines vaudeville jugglers, animal acts, circus performers, children eating and dancing, science demonstrations, mythical excerpts, and crucial freeze frames of faces into timeless structure, totally unconcerned with visual expectations of 'montage' or cinematic progression" (Larry Jordan).

3 More by Cornell: Carrousel, Jack's Dream, Thimble Theatre (1940s, 25 min, col tint/b&w, sound/silent, co-dir Larry Jordan)
Again, edited according to Cornell's dictates.

Boys Games/Lonely Fountain/Collage #36 (dates unknown, 10 min, b&w, silent)
The most recently discovered and restored of Cornell's collage films.

Tue Jan 22, 7pm
Cornell's Influence

Blonde Cobra (dir Ken Jacobs, 1959–63, 30 min, b&w/col, sound, starring Jack Smith)
This film was chosen partly because both Smith and Jacobs were greatly influenced by *Rose Hobart*. Currently, Smith's films are not in distribution.

The Doctor's Dream (dir Ken Jacobs, 1978, 23 min, b&w, sound)
Inspired by Cornell's collage technique, yet closer to the Surrealists in spirit perhaps than to Cornell himself.

Loving (dir Stan Brakhage, 1956, 4 min, col, silent) **Nightcats** (dir Stan Brakhage, 1956, 8 min, col, silent)
The first two films Brakhage made after working with Cornell on *The Wonder Ring* and *Centuries of June*.

Notes on the Circus (dir Jonas Mekas, 1966, 12 min, col, sound)
"Ringling Bros., filmed in 1966, in three sessions (three-ring circus); colors, motions and memories of a circus. Edited in camera (an exercise in instantaneous structuring). Sound by Jim Kweskin's jug band" (Jonas Mekas).

Duo Concertantes (dir Larry Jordan, 1964, 9 min, b&w, sound) **Gymnopedies** (dir Larry Jordan, 1965, 6 min, col, sound) Note also the influence of Eric Satie and Max Ernst.

Nymphlight.

Exhibitions

Individualités: 14 Contemporary Artists from France
Zacks & Irina Moore galleries
Jan 25 – Apr 7
The works of Jean-Michel Alberola, Richard Baquié, Catherine Beaugrand, Jean-Pierre Bertrand, Sylvie Blocher, Christian Boltanski, Daniel Buren, Sophie Calle, Gérard Garouste, Thierry Kuntzel, Bertrand Lavier, Annette Messager, Michel Parmentier, Niele Toroni. Catalogue (Fr & Eng). Organized by the Art Gallery of Ontario and the **Association française d'action artistique** in the context of Canadian-French cultural exchange programs. This exhibition has received generous support from **The Canada Council**, **The Best Western Chestnut Park Hotel**, and the **Europe-Ontario Development Association**.

Irene F. Whittome: Musée des Traces
E.R. Wood Gallery to Jan 6
With a giant tortoise as its symbolic focus, Irene Whittome's *Musée des Traces* uses museum methodology to present and frame experience and history. Developed over a four-year span, the installation is a "putting into an enclosure" of a series of traces or markings in time. Catalogue. **A Fraser Elliott Foundation Canadian Contemporary Exhibition**.

A Celebration of Toys
Walter Trier Gallery to Jan 13
Antique wooden folk toys from Saxony, West Germany, and watercolour illustrations by Walter Trier for *Spielzeug*, a 1922 picture book on traditional toys. Works are part of the AGO's Trier-Fodor Foundation gift.

Selected Baroque Paintings from Italian Banks
Walker Court to Jan 27
Presented by the AGO in conjunction with *Italy in Canada 1990-91*, which is coordinated by the **Italian Cultural Institute**, Toronto. The exhibition is organized by the National Gallery of Art, Washington, D.C., in collaboration with the **Italian Ministry of Foreign Affairs** and **The Italian Banking Association** (ABI). Additional support is provided by the carriers Alitalia and the insurers Assitalia.

Permanent Collection

Fudger & Leonard Galleries
Fourteenth–20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

Travelling Exhibitions
AGO-organized shows. Dates are subject to change.

Flights of Fancy: Kenojuak, Lucy, Pitaloosie (Contact)
Thames Art Gallery, Chatham Cultural Centre to Jan 13
*Norman Zepp, Speakers Service Jan 10

Inquiries: Language in Art
Laurentian University Museum and Arts Centre, Sudbury to Jan 13

Confrontations of Form
The Gallery/Stratford to Jan 27

For the Record: Ontario Women Graduates in Architecture 1920-1960
The Gallery/Stratford to Jan 28

Lucius R. O'Brien Visions of Victorian Canada
National Gallery of Canada, Ottawa to Feb 10

Victorian Magazine Illustrations: Selected Wood Engravings from the Garrow Collection (Contact)
Belleville Public Library Gallery Jan 1–31

SMS: A Collection of Original Multiples (Contact)
The Temiskaming Art Gallery, Haileybury Jan 8 – Feb 2

Impressionism and Its Context
Rodman Hall Arts Centre, St. Catharines Jan 11 – Feb 3

Jacques Lipchitz: A Life in Sculpture
The Jewish Museum, New York Jan 16 – Apr 16

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Vancouver Art Gallery Jan 26–27

"Artists with Their Work" Programs

Will Gorlitz: Painting and Drawing
Oakville Galleries: Centennial Gallery to Jan 6

Sheila Ayearst: Painting and Photographic Juxtaposition
Macdonald Stewart Art Centre, Guelph to Feb 3

Arlene Stamp and Andy Patton: Painting
St. Lawrence College Saint-Laurent Art Gallery, Kingston Jan 8–31

Sylvie Bélanger: Installation
La Galerie du Nouvel-Ontario, Sudbury Jan 10–31

French Printmaking of the 18th Century

Walter Trier Gallery
Jan 19 – Mar 17

Nicolas Ponce after Pierre-Antoine Baudouin, *L'Enlèvement Nocturne*, 1780; etching and engraving on laid paper, 46.8x32.8cm. Gift of Nancy Gelber-Bjarnason and Dan Bjarnason to honour Arthur Gelber and the late Esther Gelber, 1985.

THE EIGHTEENTH CENTURY, THE AGE OF THE ENlightenment, was a time of experimentation in art as well as science. After Louis XIV's death in 1715, a decorative Rococo style developed, and as manners and morals changed and a wealthy middle class emerged, an expanded market for art led French printmakers to rework old techniques, fashion new ones and to adopt an elegant vocabulary that was widely imitated and admired throughout Europe.

Courses

Baroque Grandeur: Art in 17th-Century Italy
Dr. Francis Broun
The Jackman Hall: Wed
Jan 16, 23, 30, Feb 6, 13, 20
A) 1:15–3:15pm B) 6:45–8:45pm

Mattia Preti, *St. Paul the Hermit* c.1660. Collection AGO.

Italian Baroque art can be seen almost as a second Renaissance with a renewed sense of energy and vitality that informs everything from dramatic ceiling decorations to intimate scenes of religious devotion. This six-week series focuses on such masters as Caravaggio, Pietro da Cortona and the incomparable Bernini. *Fee*: Mem/sen/stud $70. Non-Mem $80.

To Purchase Tickets:
In Person: Visit Education Services (Mon – Fri 8:30am – 5pm, except holidays).

By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to Art Gallery of Ontario, c/o the Scheduling Office in Education Services. Please indicate series.

Telecharge: 979-6601 during office hours (VISA, MC, AmEx). Tickets held for pick-up *post-payment*. NB: No refunds. General admission seating. Entrance via McCaul Street.

Talks and Tours

Learn about artists, themes and issues in art. Topics available at the Info Desk. Free with admission. For group tours 979-6601.
Tue to Thu 12:15pm & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2pm & 4pm

En français: le dimanche à 14h 30, le mercredi à 18h 45
***Rendezvous with Art**
Art at 6. Wed: half-hour tour plus informal discussion. Free.
****Artful Conversation**
Fri 11:15 – half-hour tour, coffee and conversation. Free for seniors.
*****Signed Talks**
For the hearing impaired: last Saturday each month at 2.
Holidays: No tours Jan 1 & 2.

Adventures in Art
Looking for adventure at lunchtime? Take 20 minutes at the AGO to explore *The Primitive Eye* or *As the Spirit Moves*. A lively interactive series at 12:15, Tuesdays and Thursdays (Jan 8–24). It's art for the noon-hour adventurer at the AGO.

Walking Tours

French Printmaking of the 18th Century
Brenda Rix, Guest Curator
Walter Trier Gallery
Sun Jan 20, 2pm
The Age of Enlightenment, a period of intellectual and social transformation, was perhaps unmatched for its spirit of invention in printmaking. Join exhibition guest curator Brenda Rix for an in-depth look at this fascinating era. Free with admission.

Concerts

Sunday Concerts
Jan 20, 3pm

Elizabeth Keenan and Susan Prior.

Come join us. And listen to the music in the Walker Court. From the Royal Conservatory of Music: Elizabeth Keenan, harpsichord, Susan Prior, recorder, and Olga van Kranendonk, cello, playing Frescobaldi, Scarlatti and Vivaldi. Media support by **Sun Alliance Insurance** in association with CFMX-FM.

Films

Noon-Hour Films
Fridays, 12:30pm in Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Jan 4
The Feast of the Gods
(1990 col. 29 min). Cross sections, X-rays, infrared photography and computer graphics help solve this Renaissance masterpiece's mysteries.

Jan 11
Lifting a Curtain: Conservation of Rubens' Crowning of St. Catherine
(1989 col. 29 min) Documents this magnificent painting's restoration.

Jan 18
Looking at Art
(1988 col. 21 min) An introduction to the process, via the Art Gallery of Hamilton's collection.

Art Information Project #1: What Is Contemporary Art?
(1987 col. 14 min) An introduction to some issues in contemporary art.

Jan 25
Picasso: Legacy of a Genius (Part 1)
(1981 col. 45 min) Focusing on 13 key works, the film explores Picasso's achievements through the insights of artists, historians and others.

French Videotapes in the A-V Centre
During January and February, a selection of French language videotapes on art, supplied by the Consulat Général de France, will be available for viewing in the Audio-Visual Centre. For information about titles or bookings: 977-0414 ext258.

For Kids

Family and Community Studio
Sun Jan 6 – Mar 10, Apr 7–21, 1–4pm
Drop by the Gallery School on Sundays and challenge your creativity. Materials and guidance by Gallery School artists will help you and your family explore the processes of drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Free with AGO admission. Art materials donated by Binney & Smith (Canada) Ltd., manufacturers of **Crayola**® brand products.

Hands On
Sun Oct 7 – May 26, 12 – 4pm
Kids aged 4–12 and their parents are invited to join in imaginative art-related activities. Come and create live portraits via costumes and video, high-tech computer drawings, or "paintings" made of light. The entire family will enjoy connecting these experiences to the Gallery's contemporary and old master works. Tickets for hourly sessions are available at the Info Desk on a first-come-first-served basis. A parent/child program free with AGO admission. Open for extended programming Jan 2–6.

Gallery School

Anne Tanenbaum Gallery School
Discover the joys of art or improve your skills at one of Toronto's oldest art schools. Studio class sizes are limited; faculty and courses may be subject to change. Please consult brochure or call 979-6621.

Adult Studio
Wed & Thu Jan 9–Mar 14, 7-10pm
Ten-week courses offered for both beginner and more advanced students in introductory, portrait and life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: $200; $150 for Gallery Members.

Advanced Studies: Visual Art
Sat Jan 5 – Jun 1, 9am – 1pm
A precollege program, this course provides technical training and develops perceptual awareness, giving special attention to students preparing for postsecondary studies in fine art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, architectural and basic design. Places may still be available. Program generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Ltd.**

Masters' Series: Adult Studio
Tue Jan 8 – Mar 12, 7–10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Fee: $200; $150 for Gallery Members.

The Grange

The Grange
Complete your visit to the AGO by seeing where it all began – at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the Gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance is via Grange Park. For tickets, information, adult tours: 977-0414 ext237. A Volunteer Committee project.

Grange Volunteers
We need volunteers to keep The Grange a "living" museum (training is provided). If you're interested in 19th-century art and the social history of Upper Canada, please call us at The Grange.

Gallery Hopping

A Volunteer Committee project. Tickets and information: 977-0414 ext263.

Corporate Gallery Hop
Wed Feb 6, 7pm
Join us for a tour of the TD Bank's Inuit collection and MacDougall MacDougall MacTier's collection of contemporary art. Meet at 6:45 in the TD Bank's lower lobby. Tickets ($11 + GST) include refreshments.

Springtime in the Brandywine Valley
May 14–16
Visit Winterthur with its world-famous American decorative art collection and Longwood Gardens – 20 greenhouses and 350 acres of gardens in bloom. Other attractions include duPont homes, the Nemours Mansion, Hagley Museum, and the Delaware Art Museum.

Club AGO

Young Associates of the AGO brings young people (18-35) and art together through educational and social programs. AGO membership a prerequisite; Club AGO membership $16.50 (+ GST), $5.50 for students. Information and tickets via the Volunteer Office 977-0414 ext263.

Young at Art
Friends of the Gallery are invited to a tour followed by drinks and conversation in the Members' Lounge. Non-members $5.

Selected Baroque Paintings from Italian Banks
Wed Jan 16, 7, 7:20, 7:40pm
Join assistant curator of European painting and sculpture, Nancy Minty, and two docents.

Individualités
Wed Feb 20, 7, 7:20, 7:40pm
Join Christina Ritchie, assistant curator of international contemporary art; Peter Gale, head of exhibit programming; and a Canadian artist.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Holland
Apr 19–28
It will be tulip time in Holland, home of Hals and Rembrandt, for this eight-day tour of treasures. From Apeldoorn to Amsterdam, from Delft to Haarlem – flowers and bicycles, barges and beer.

Ireland and Wales
Apr 30 – May 13
Capture the flavour of Ireland, its people and landscape, with a tour of historic homes and gardens. Enjoy the vitality of Dublin, the 1991 European Capital of Culture. Then travel to romantic Wales, to the wild mountains, lakes and castles that have inspired so many landscape artists.

JANUARY • CALENDAR OF EVENTS

2 Wednesday
(closed Jan 1)
Exhibitions
Irene F. Whittome: Musée des Traces to Jan 6
Walter Trier: A Celebration of Toys to Jan 13
Selected Baroque Paintings from Italian Banks to Jan 27

3 Thursday
12:15&2 Tour

4 Friday
11:15am ***Artful Conversation***
12:30pm Noon-Hour Film
2pm Tour

5 Saturday
2&4pm Tour

6 Sunday
12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Tour: en français

8 Tuesday
12:15&2 Tour

9 Wednesday
12:15&2 Tour
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:30pm Tour

10 Thursday
12:15&2 Tour

11 Friday
11:15am ***Artful Conversation***
2pm Tour
12:30pm Noon-Hour Film

12 Saturday
2&4pm Tour

13 Sunday
11am ***Sunday Start with Art***
12–4pm Hands On
1–4pm F&C Studio
2pm Tour
2:30pm Tour: en français
4pm Tour

15 Tuesday
12:15&2 Tour

16 Wednesday
9:30am ***Art in the Morning***
12:15&2 Tour
1:15& 6:45pm Course: ***Baroque Grandeur***
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:7:20, 7:40 ***Young at Art***
7:30pm Tour

17 Thursday
12:15&2 Tour

18 Friday
11:15am ***Artful Conversation***
12:30pm Noon-Hour Film
2pm Tour

19 Saturday
Exhibition opens
French Printmaking 18thC.
Jan 19 – Mar 17
2&4pm Tour

20 Sunday
12–4pm Hands On
1–4pm F&C Studio
2pm Walking Tour: ***French Printmaking*** with curator
2&4pm Tour
2:30pm Tour: en français
3pm Sunday Concert

22 Tuesday
12:15&2 Tour

23 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Baroque Grandeur***
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:30pm Tour

24 Thursday
12:15&2 Tour
2–9pm Members' Preview ***Individualités***

25 Friday
Exhibition opens
Individualités
Jan 25 – Apr 7
11:15am ***Artful Conversation***
12:30pm Noon-Hour Film
2pm Tour

26 Saturday
2pm Signed Talk
4pm Tour

27 Sunday
12–4pm Hands On
1–4pm F&C Studio
2pm Tour
2:30pm Tour: en français
4pm Tour

29 Tuesday
12:15&2 Tour

30 Wednesday
12:15&2 Tour
1:15& 6:45pm Course: ***Baroque Grandeur***
6pm Rendezvous with Art

31 Thursday
12:15&2 Tour

Turkey
May
Layers of history, from Alexander the Great and Saint Paul to Constantine and the sultans of the Ottoman Empire, await the traveller to Turkey. Lose yourself in the Byzantine and Ottoman opulence of Istanbul. Explore the ancient Roman capital of Ephesus, the hidden cities and surreal landscape of Cappadocia. Aboard the *Halas*, for three pampered days, we'll glide along the crystal waters of the Turkish Riviera. Come and discover this majestic landscape, these historic destinations.

The New Berlin & East Germany
Sep
Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Experience the contrasts and attractions of Berlin: Unter den Linden; the glittering Kurfurstendamm; the sleek modernist National Gallery, designed by Mies van der Rohe; and the neoclassical Dahlem Museum complex, housing one of the finest collections of painting and sculpture in Germany. As well, there's the magic of Dresden, "Florence on the Elbe," its beauty restored thanks to postwar restoration.

Russia, Finland, the Ukraine
Sep 20 – Oct 4
Travel by Finnair to the heart of Russia. Tour Moscow's cathedrals, monuments and artistic treasures. Visit historic Kiev's golden-domed monasteries, and the elegant architecture of Peter the Great's St. Petersburg, now Leningrad. Conclude with a stay in Helsinki, Finland's fascinating capital.

The Berkshires
Fall 1991
Autumn mists and glorious fall foliage will surround us as we drive through New England to explore historic mansions, art collections, and, perhaps, harvest festivals.

Coming up in 1992:
A study holiday in Nice – the Université Canadien en France, Villefranche. *Rome and its vicinity.* Chicago's Art and Architecture. *Arctic cruise.* New Orleans. *Australia and New Zealand.*

Special Events

An Evening in Black & White
Apr 12
The Junior Committee presents the sixth annual Black & White gala. Music, fine food and this year's special – a silent auction in the Walker Court. 977-0414 ext263.

Members' Activities

Members' Preview & Opening
Individualités: 14 Contemporary Artists from France
Thu Jan 24, 2–9pm
Members and their guests are invited to preview the exhibition. Afternoon gallery talks are featured. Enjoy complimentary tea in the lower lobby from 3 to 5pm, with music and regular bar service after 5:30. Opening ceremonies at 6:30pm in the Walker Court.

Tickets for Membership programs (limit of four per member) *must* be purchased in *advance*. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card: 977-0414 ext263.

Art in the Morning
Join us for refreshments in the Members' Lounge, followed by a tour. Tickets $6 (+ GST).

Selected Baroque Paintings from Italian Banks
Wed Jan 16, 9:30am
Features 25 rarely seen 17th-C. works by such masters as Caravaggio and Guido Reni, complemented by Florentine Baroque bronzes from the AGO collection.

Individualités
Wed Feb 13, 9:30am
Installations, paintings and multimedia works from the 1980s by 14 contemporary French artists.

Sunday Start with Art
Meet in the Members' Lounge for a continental breakfast followed by a tour. Tickets $8.25 (+ GST).

Selected Baroque Paintings from Italian Banks
Sun Jan 13, 11am

Individualités
Feb 10 & 24, 11am

Shops and Services

The Impulse Shop
Organize your office with coordinated desktop accessories: pencil holders, picture frames, letter openers and more, in a dusty-rose linen tapestry. We've got something for everyone: red bubble-gum machines, needlework cushion kits, fringed cotton throws, record books for wine collections. Plus toasting forks and herbal teas to add to your enjoyment. We've got other treats as well: chocolate sardines, old-fashioned jams, cherries in brandy, or Mandarin oranges in Grand Marnier. A Volunteer Committee project.

Art Rental & Sales Gallery

John Ivor Smith's *Pressed Deco*. Courtesy Isaacs Gallery.

ART FOR EVERY TASTE AND FOR EVERY POCKETBOOK. With over 1,000 works by some 300 artists to choose from, we're sure to have the perfect piece for your office or home. Just to drop some names: we represent David Bolduc, Louis Comtois, Louis de Niverville, Paul Fournier, K.M. Graham, Dorothy Knowles, Doris McCarthy and Medrie McPhee, artists whose works are seen in major corporate collections. And others who are near the beginning of their careers. Our rental fees range from $6 to $95 per month (tax-deductible for businesses). And we can arrange for installation and delivery. So please drop by. We're at 35 McCaul Street, just south of the AGO (Tue to Sat 10:30–4, Sun 1–4:30). A Volunteer Committee project. 979-6658.

The Jewellery Shop

Simon Muscat's leather bracelet with sterling silver coils.

We have handcrafted silver bangles, soap-bubble blowers, ring rattles and a sleek baby spoon with bells. Plus Russian lacquer boxes, delicate emerald glass bottles encrusted with sterling silver leaves, and imaginative necklaces and earrings. A Volunteer Committee project.

The Reproduction Shop
Be sure to check two bins we've just set up: *New Arrivals* and *Sales*. (the latter with remarkable reductions). We always have a wide selection of colourful posters and fine art reproductions, including Inuit and Chinese art. For a finished look, try our museum mounting or instant frames. We also offer custom framing. Members' discount: 10% on $10+ sales. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits, videotapes on art-related subjects, film classics VHS. For educational use throughout Canada. Loans or in-house viewing by appointment.

The Book Shop

Robert Hughes, author of *Nothing if Not Critical*. Photo Helmut Newton

From Holbein to Hockney, from Caravaggio to Kiefer, from 16th-century Rome to 1980s SoHo, Robert Hughes (to quote the dust jacket) "looks with love, loathing, warmth, wit and authority at a wide range of art and artists" in *Nothing if not Critical*. Like *The Shock of the New* (just re-issued in an updated edition), his latest book has the marks of another mega-seller. It contains some hundred of his finest essays, and as a finale, Hughes gives us "The SoHoiad," the mock-epic satire that skewered over-ripe reputations and both entertained and annoyed the mid-1980s' art world. $33 (Members' discount 10%). 979-6610.

Edward P. Taylor Reference Library
Closed temporarily to nonstaff readers. Library collections are being stored prior to their mid-1991 move.

The Restaurant
The main-floor dining room offers a varied menu. Fully licensed. Reservations 979-6612.

The Coffee Shop
A snack stop on your AGO tour.

Membership Centre
Visit the Membership Centre in the lobby for new, renewal and gift memberships. Inquiries welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. Select menu. Licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

We're reducing our rates during construction.
With the AGO expansion, our admission fees are being lowered:
Adults $3 ($2.80 & 7% GST)
Family $6 ($5.60 & 7% GST)
Sen/Stud $1 ($.93 & 7% GST)

Leon Bakst, *L'Après-Midi d'un Faune*, costume design for Nijinsky. At the Repro Shop.

ART GALLERY OF ONTARIO

JANUARY 1991

AGO NEWS

Individualités

"The purpose of *Individualités* is to provide a basis of information for current art production in France and to celebrate its achievements and diversity." – Roald Nasgaard.

Top left: Annette Messager, *Mes Voeux/My Wishes*, 1988; b/w photos on cloth, string, 100x200cm. Collection FRAC Corse.

Left: Jean-Michel Alberola, *The Words of Saint Agathon*, 1984-85; oil on canvas, diptych, 160x160.5cm. Prêt Galerie Daniel Templon, Paris.

Top right: Catherine Beaugrand, scenes from *Ava Pandora*, 1990.

Right: Christian Boltanski, *The Happy Preacher*, 1974; photo retouched with pastels, 103x78cm. Collection Galerie G. Hussenot, Paris.

General Information

Admission
Adults: $3
Seniors with cards $1/Fri FREE
Students, full-time with cards $1
Family $6 (2 adults & children under 19)
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership
Young Member (age 25 & under) $20
Nonresident $30 (100 km beyond Toronto)
Individual $45 Family/Dual $60
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and by mail or phone from Membership. VISA, MC, AmEx.

Other categories of contributing annual membership, including the Curators' Circle, recognize donations at higher levels. Development Office 979-6619.

Notice to Members
From time to time our mailing list is released to arts/nonprofit organizations. If you want your address deleted from the mailing list for third-party use, please contact Membership: 979-6620.

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings for instructions. Otherwise: a) address department specified b) specify date, name of event, number of tickets c) indicate your name, address (with postal code) and phone numbers d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm.
Closed Mon.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm.
Closed Mon. Entrance via Grange Park.

Gallery Shops
Mon-Sun 10:30am–5:30pm, Wed 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am–5pm, Wed to 8:30pm.

The Restaurant
Luncheon Tue to Sat 12–3, Sun 11:30–4. Dinner: Wed 5–8pm.

The Coffee Shop
Mon to Sun 10:30am–5pm.

Members' Lounge
Open to Members and guests noon–5:30pm, Wed to 9pm. Closed Mon.

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